

THE MUSICAL COURIER

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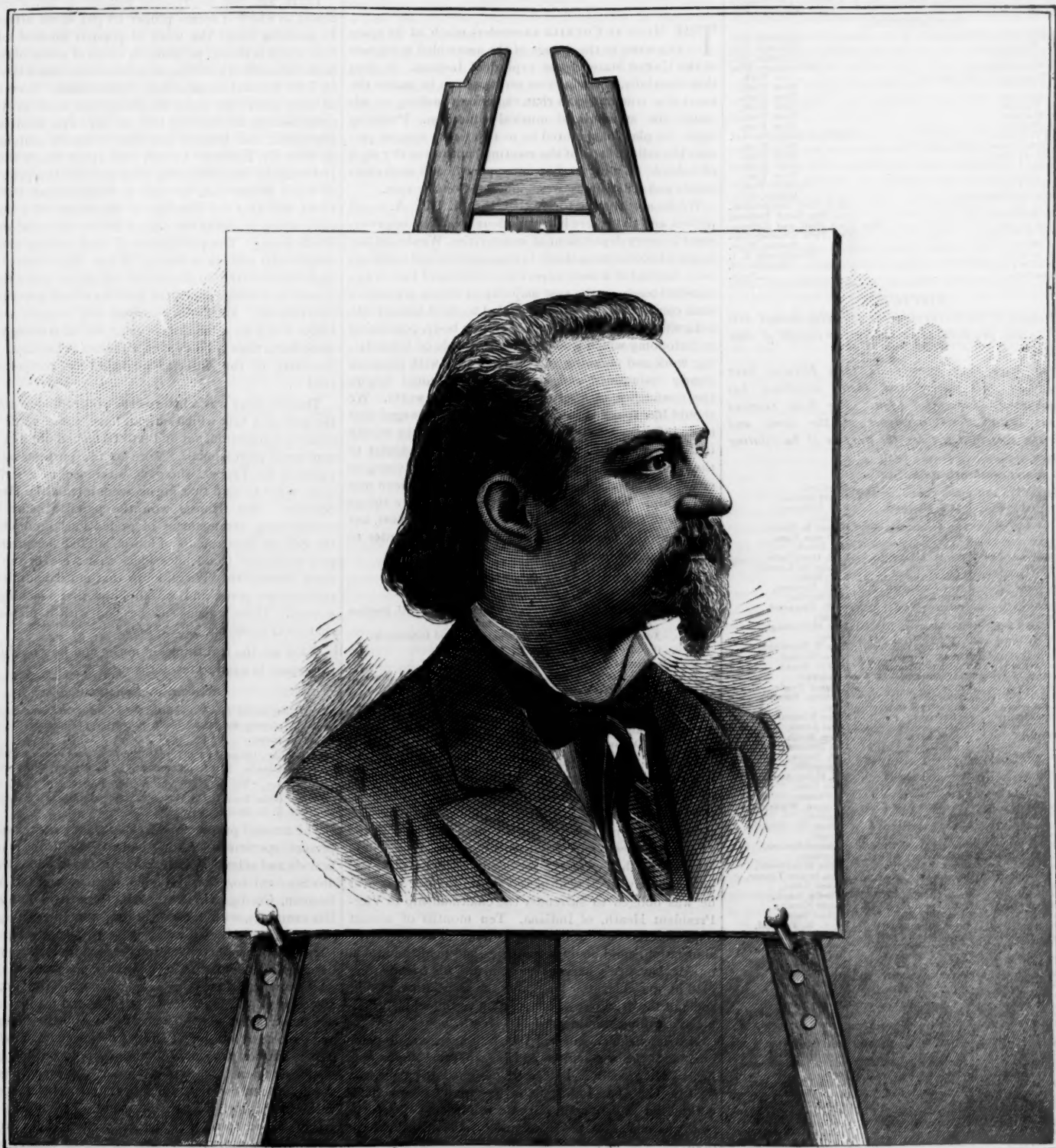
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, JULY 13, 1887.

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LOUIS MAAS—CHAIRMAN PROGRAM COMMITTEE MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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During more than seven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti, Lucca, Marchesi.
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Emma Thursby, Genevieve Ward, W. H. Sherwood.
Teresa Carreño, May Fielding, Stagno.
Kelllogg, Clara L., Ellen Monteleo, John McCallough.
Minnie Hawk, Lillian Olcott, Salvin.
Materna, Louise Gage Courtney, C. A. Caspe.
Albani, Richard Wagner, Montegriffo.
Annie Louise Cary, Theodore Thomas, McKee Rankin.
Emily Winant, Dr. Damroch, oucault.
Lena Little, Campanini, Osmund Tearle.
Muriel-Celli, Coudanini, Lawrence Barrett.
Chatterton-Bohrer, Constantin Sternberg, Rossi.
Mme. Fernandez, Dengremont, Stuart Robson.
Lotta, Galassi, James Lewis.
Minnie Palmer, Hans Balatka, Edwin Booth.
Donald, Arbuckle, Max Treuman.
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S. E. Jacobsohn, Van Zandt, Lowell Mason.
C. Mortimer Wake, W. Edward Heimendahl, Georges Bizet.
J. O. Von Prochaska, Mme. Clemelli, John A. Brookhove.
Eugene D. Albert, Albert M. Bagby, Edgar H. Sherwood.
Lili Lehmann, Mrs. W. Waugh Lauder, Jules Jordan.
William Caudius, Mendelssohn, Edith Edwards.
Franz Kneisel, Hans von Bülow, Pauline L'Allemand.
Leandro Campanari, Clara Schumann, Verdi.
Franz Rummel, Joachim, Hummel Monument.
Blanche Stone Barton, Samuel S. Sanford, Hector Berlioz Monument.
Amy Sherwin, Franz Liszt, Johann Svendsen.
Thomas Ryan, Christine Desmet, Anton Dvorak.
Achille Errani, Dora Henningsen, Saint-Saens.
King Ludwig I J., A. A. Stanley, Pablo de Sarasate.
C. Jos. Brambach, Ernst Catenhusen, Jules Jordan.
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Wilhelm Gericke, Jesse Bartlett Davis, William Mason.
Frank Taft, Dory Ruemeister-Petersen, Carlos Sobrinio.
C. M. Von Weber, Willis Nowell.

M. T. N. A.

Eleventh Annual Meeting of the
Music Teachers' National
Association.

INDIANAPOLIS, JULY 5, 6, 7 and 8.

A Discussion of the Essays and
Music.

THE MUSICAL COURIER surrenders much of its space this week to the doings of the assembled musicians of the United States in the capital of Indiana. It does this cheerfully, believing that no cause can be nearer the heart of a true musician than the efforts making to advance the standard of musical education. Pursuing again the plan inaugurated by us two years ago, we present the salient facts of the meeting, not in the dry style of a book of minutes, but interspersed with such comments and criticism as were suggested on the spot.

We do not hesitate to say that the M. T. N. A. is not perfect and that there is tremendous room for improvement in every department of its activities. We should like to see it become more stable in organization and composition. Instead of a mere experience meeting of four or five hundred teachers, the vast majority of whom are new in each convention, we should be glad to see it turned into a dignified, representative, deliberative body, possessing an autonomy which would make it capable of formulating work and pursuing it year after year with purposes clearly maintained and methods which would inspire the confidence of every musician in the world. We should like to see it so constituted and so managed that trade influences could not sway it. We should rejoice if it were to transform itself into a helpful adjunct to the American College of Musicians, which is striving to create and maintain a high standard of American musicianship. We should like to see many other things done with the M. T. N. A. to advance its usefulness, but must reserve them for future discussion in order to make room for our report.

First Day, Tuesday, July 5.

MORNING SESSION.

9 A. M.—Organ solo, first movement of a sonata in G minor.....H. Dunham
J. Batchelder, Detroit.
9:15 A. M.—Address of welcome by C. S. Denny, Mayor of Indianapolis.
9:30 A. M.—President's address, Calliza Lavallee, Boston.
10 A. M.—Reports of standing committees.
10:30 A. M.—Scene and air, "Mille volta sul campo".....Donizetti
Miss Hattie J. Clapper, New York.
10:30 A. M.—Essay, "The Real Things of Music, and the Necessary Preparation for Teaching the Same," Henry Harding, Binghamton, N. Y., and Thomas Tapper, Jr., Canton, Mass.
Discussion opened by Mrs. Octavia Hensel, Nashville.

This was the order of business for the first session of the convention, which met in Roberts Park Methodist Episcopal Church, a building that proved to be most admirably adapted to the needs of the convention. The active spirits of the association were gathered in the "amen corners" and front pews, where they could easily catch the eye of the president. Mr. Lavallee was unfortunately in ill health, and before the day was over he was obliged to surrender the chairmanship to Vice-President Heath, of Indiana. Ten months of almost incessant and most conscientious labor in behalf of the association, amid many perplexities, had made an attack on Mr. Lavallee's nervous system, and his friends were glad he was able, after launching the association, to shift some of the drudgery of his position to the ample, capable and willing shoulders of Mr. Heath.

Mr. Batchelder's musical invocation was an eloquent one, and the welcoming address of the Mayor was hearty and graceful. It seemed designed to make the visitors feel that Indianapolis was glad to have them within her walls, and it put into words what the reception committee was putting into deeds at the church door.

Mr. Lavallee's address has already appeared in THE MUSICAL COURIER, and we are spared the trouble of reviewing its contents. Suffice it to say that its sugges-

tions were heard with the respect that they deserved, as the conclusions of a man who has worked hard and unselfishly for the good of his profession and the cause of American music. The report was referred to a committee composed of Mr. Wolfram, of Canton, Ohio, and Mr. Whitney, of Boston, for consideration of its suggestions. Secretary and Treasurer Presser's report laid stress on the promotion of the social features of the annual meetings, which is all good enough in its way and might be unqualifiedly commended as a wise suggestion if some of the members, gifted with a superabundance of loquacity, would agree to do their purposeless talk in the social meetings. In the department of finance Mr. Presser reported that the association was in a prosperous condition, there being actually \$483.97 in the exchequer. Possession of this munificent sum set the worthy treasurer to thinking over means by which the treasury of the M. T. N. A. might be kept empty. The surplus seemed to him an embarrassment, like that in the United States Treasury. He suggested a certainly efficacious plan, which was to start a musical journal as an organ of the M. T. N. A. If this were done the M. T. N. A. would be assured against all dangers of a surplus.

There was one remarkable feature in Mr. Presser's report to which it seems proper to pay some attention. In speaking about the work of popular musical education which is doing, he spoke in terms of praise of the essays contained in a circular of information issued last year by John Eaton, Commissioner of Education. Now, some of these essays are about the silliest and most worthless contributions to literature that we have ever seen, full of platitudes, bad English and false scientific statements, as when Dr. Ephraim Cutter, who spent much time in Indianapolis demonstrating what he calls the principles of voice production, to such as would come into his room, says that the vibration of two-thirds of a violoncello string produces the octave above the tone of the whole string. The publication of such matter and the sentimental rubbish in several of the other essays is a humiliation to the intelligence of the people of the United States, and brings one of the bureaus of our government into ridicule. Mr. Eaton's purpose may be good and the tables which he submits have value, but he is doing vastly more harm than good by such circulars as the last. The Secretary of the Interior ought to be compelled to read it.

The first essay was a little on the platitudinous order—the sort of a talk which might have some value in a country convention, but ought to be barred out at a convention of professionals. More to the purpose was the paper of Mr. Tapper, who gave utterance to a striking truth when he said that music needs a man like Herbert Spencer. Mrs. Hensel won the popular heart by a corruscating arrangement of pretentious ignorance in the various departments of music, but like her predecessors she forgot to advance ideas that were in the best sense instructive. We all know that mutual admiration societies are pests, and we all know that teaching is a science. These truisms can be said with a display of rhetorical fireworks, but *cui bono*?

What are the real things in music and how ought one to prepare himself to teach them?

Afternoon Session.

2 P. M.—Song recital by William Courtney, of New York, with pianoforte playing by Miss Neely Stevens, of Chicago (Chickering piano).
3 P. M.—Essay, "Notation and Terminology," Edward Fisher, of Toronto, Canada. Discussion opened by A. R. Parsons, New York.
4 P. M.—Essay, "The Needs of the Musical Profession," J. H. Gower (Mus. Doc. Oxon), London, England. Discussion opened by S. N. Penfield, New York.

The avowed purpose of Mr. Courtney's recital was to present specimens of song composition from various periods and schools. He grouped Purcell and Alessandro Scarlatti together; Händel, Poppa and Dr. Arne; Braham, Gordigiani, Beethoven, Rubinstein and Liszt. His examples, with few exceptions, were interesting and beautiful, and Mr. Courtney sang with good taste and phrasing. His Beethoven song was "Adelaide," which he sang in Italian, to the great disappointment of all who know and love Mathisson's poem. Miss Stevens played Liszt's E flat concerto, with second piano accompaniment, by F. Q. Dulcken, and a scherzo tarantella and gavotte by Wilson G. Smith, of Cleveland, two fairly clever, but not particularly striking compositions, by an obviously talented young composer. Miss Stevens is a pupil of Moszkowski and her performance was received with much favor. The smaller pieces she rendered with crispness and spirit, but the concerto was far from a satisfactory performance. Her strongest quality seems to be a wonderful self-possession, which is impervious to the ordinary embarrassments which come from slips of memory and similar accidents. When a phrase re-

fuses to come out satisfactorily on the first trial she quietly begins it again.

Mr. Fisher's paper was, in respect of directness of aim, clearness of statement and strength of style, one of the best read at the meeting. It contained no rhetorical tomfoolery, and discussed cogently a real defect in musical pedagogues. Mr. Fisher laid most stress on what he cautiously called "an apparent inconsistency"—the possession of two systems of notation—tonic sol-fa for vocal music and the staff for both vocal and instrumental. The caution displayed by Mr. Fisher, so different from the ordinary slap-dash, *ex-cathedra* style, gave evidence of the fact that he had studied his subject and was open-minded enough to recognize the fact that tonic sol-fa can no longer be sneered or pooh-poohed out of existence. He admitted that Mr. Curwen's disciples had so much on their side of the argument that the profession was confronted by the alternative of either accepting tonic sol-fa as a substitute for the staff in teaching singing, or of simplifying the staff system so as to rob tonic sol-fa of its present advantages. He said that he had been forced to this conclusion by the success of tonic sol-fa, and, though formerly of a different opinion, he now believed that the evils of the use of the two systems simultaneously until such time as the staff notation could be improved would be offset by the good which would flow from the increased knowledge of the rudiments of music as taught by the tonic sol-fa method in the public schools. Some of the defects in notation and terminology which Mr. Fisher pointed out were the two systems of fingering in pianoforte music, the variety of clefs, the absence of a signature proper to the minor key, the too profuse use of expression marks, the want of harmony among authors and teachers as to the proper performance of ornaments, irregularity in the appearance and arrangement of orchestral scores and want of uniformity in organ-stop nomenclature. He suggested the co-operation of existing musical associations in a plan to bring about uniformity in America and abroad. He wanted the question of the two systems of notation settled first. Unfortunately, Mr. Fisher forgot to impress upon his hearers the fact that tonic sol-fa is more than a system of notation, and that its adoption (which we do not want to be understood as advocating) would of itself carry with it a reform of many of the other defects complained of. Mr. Parsons was not present, and his felicitously expressed paper was read by Mr. Penfield. He thought that seven-tenths of the suggestions for improving the staff notation came from men who had been unable to master it. His argument, consequently, was in favor of its retention, on the ground that it alone reveals the harmonic and melodic contours in music and presents to the eye what music itself does to the ear. He said nothing about defects in terminology.

Mr. Penfield also read the fraternal paper sent by Dr. Gower, of the National Society of Professional Musicians in England, of which President Lavallée spoke in his address.

The essay dealt chiefly in generalities and urged the value of associated effort to make charlatanism difficult. It approved of associations which insisted upon a standard of knowledge and of entrance examinations as tests of qualifications for membership, paying, in this connection, a handsome and deserved tribute to the American College of Musicians. Another invaluable suggestion was that the systematic study of the history of music should be encouraged. This is a subject that has been sadly neglected by the M. T. N. A., and we should be glad to see it receive its due at the hands of the next program committee. On the question of the injury done to public taste by the publication of bad music, Dr. Gower made a practical suggestion, though one that will probably not be acted on either here or in England for many years to come. It was that the American and English associations might themselves take the matter in hand and publish works of merit. Mr. Penfield, in his discussion of the question, laid stress on the need of more national and local pride, one expression of which might be found in the patronage of publishers who print the compositions of American writers. He spoke of the failure of the American opera as an evidence of the want of patriotic pride, and called it "that noble enterprise of that noble woman, Mrs. Thurber," but the eulogium fell on barren ground. There was in the convention none so poor as to do reverence to "the noble enterprise," even after so pathetic an invitation. Sometimes there is criticism in silence.

First Concert of American Compositions.

1. Overture, "In the Mountains"..... Arthur Foote
2. "Messe Solennelle," third part, solos and chorus..... F. Q. Dulcken
3. Selections from "Tempest" music..... F. Van der Stucken
4. Rhapsodie, C minor, for piano and orchestra..... H. H. Huss
(Chickering piano used.)
Pianoforte, William H. Sherwood.

5. May night fantasia, from "Spring Symphony"..... J. K. Paine
6. Cantata, "Landing of the Pilgrims," solo and chorus..... Otto Singer
7. Festival overture, "Star-Spangled Banner"..... Dudley Buck

In this concert on the evening of the first day there was such an expression of approval of the American movement in composition and such a demonstration of its inherent vigor and merit as to atone in ample measure for the national defect, if it really exists, that Mr. Penfield complained of. If the American opera did not evoke the enthusiasm of the music teachers and public, the American concert did. And very righteously, too. None of the pieces was composed for the meeting, but all but one had their first performance outside of New York and Boston on this occasion. The exception was Mr. Singer's cantata, which was composed in honor of the centennial celebration of American independence in 1876, and brought out in May of that year at a festival of the Cincinnati Harmonic Society. We have space for only a few words about the works in the order of their performance, prefacing our critical remarks with the information that the reception of the music was almost uniformly enthusiastic and that the composers present were all loudly called for, and that only Mr. Dulcken and Mr. Van der Stucken gratified the public with a glimpse of themselves. The audience was not numerous, but looked brilliant in Tomlinson Hall, whose acoustic properties are well adapted to performances of magnitude.

The keynote of honest endeavor and high ideal which sounded through both of the concerts devoted to American works was struck at the outset in Mr. Foote's overture, the fine thoughts of which compelled a tribute of praise. But also the characteristic defect of both programs was shown—that is, inability to maintain a high flight. Mr. Foote's themes caused a shock of delighted surprise on their first appearance, but the wings of his muse, as in the cases of his colleagues, showed weariness in the working out of the melodic material. In the handling of his instruments he was most admirable. The overture sounded well at all times, only the inspiration flagged, as at times a Homer may nod.

Mr. Dulcken's contribution was three numbers from the mass which he published three years ago, a work which belongs to the period of absolute music and "unqualifiedly pleasing melody," as Wagner would say. The numbers were a "Sanctus" (quartet and chorus), "Benedictus" (tenor solo, sung by Mr. Courtney) and "Agnus Dei" (quartet and chorus; solo voices, Mrs. Emma Thurston Whitehead, of Brooklyn; Miss Hattie Clapper, of New York; Mr. Courtney and Mr. M. L. Bartlett, of Des Moines). The music is of the kind whose sweetness and suavity becomes almost soporific, but is capitally calculated to please. In spirit it belongs to the Mozart period.

Two selections from Van der Stucken's "Tempest" music were given, the "Dance of the Reapers" and "Pursuit of Caliban," as New Yorkers know, two energetic fanciful, highly colored bits of ballet music. It is interesting as showing the ever-growing bond between American and European musicians, as well as the enterprising spirit of to-day, that Mr. Van der Stucken conducted a performance of this music in the last week of May in Berlin and the first week of July in Indianapolis, cities separated by a distance of about 4,000 miles. Mr. Huss, pupil of Rheinberger, like Chadwick, Arens, Arthur Whiting, Parker, Parkhurst and others of the coterie of young Americans who are making their marks in the field that was kept closed against their predecessors, and son of George J. Huss, of New York, wrote the rhapsody as his graduation thesis in Munich.

Previous to the present occasion it was heard in Munich and Boston. It caused as much talk among the composers present as any work given, and Mr. Sherwood, who played it with obvious sympathy, was loud in praise of it, and considered himself fully rewarded for the labor spent in mastering a difficult composition in which the piano is not permitted to monopolize attention. The effect of the work, which is full of ingenuity and learning, might be improved, perhaps, by judicious pruning and a lightening of the orchestral part in places where it covers the piano part, but as a study of young American effort nothing more interesting and gratifying than the rhapsody was heard.

The works of Professor Paine, Mr. Buck and Mr. Singer may be passed over without disrespect, for these men are veterans in the field, who won their spurs long years ago, and the works by which they were represented had stood the test of public performance. The chorus, which was gathered together largely through the energy of Mr. Leckner, showed a spirit of interest in the work in hand, and sang so enthusiastically in spite of the depressing effects of the hot weather that some of the visitors from the East felt little tinges of envy. An in-

fusion of Western heartiness would benefit Eastern choral organizations mightily.

(To be continued.)

Chicago.

THE M. T. N. A. selected Chicago as the place of meeting of the twelfth annual convention next year. The following officers and committees were elected:

President.....Max Leckner
Secretary and Treasurer.....H. S. Perkins
Executive Committee—Amy Fay, H. B. Roney and Dr. F. Ziegfeld.
Program Committee—Louis Maas, A. R. Parsons and F. W. Root.
Examining Committee (for examination of American compositions)—Calixa Lavallée, Otto Singer and A. A. Stanley.

"The American College of Musicians the Ally of the Competent Teacher."

Read by Mr. E. M. Bowman, President of the A. C. M., at the Meeting of the M. T. N. A., Indianapolis, July 6.

THROUGH the courtesy of your committee on program I shall present to you to-day some of the theories upon which have been based a considerable amount of labor and enthusiasm, in the effort to establish in this country an organization for the encouragement of a high standard of musicianship; an organization which shall stimulate our ambitions to still loftier attainments, whose works shall reflect honor upon the heaven-born muse to whom we sacrifice and which shall enable our divine art to keep pace in the marvelous progress of American civilization.

It is proper to remark in beginning that, in consideration of its great scope and on account of a somewhat extended experience as a teacher of the pianoforte, it has seemed best to me to treat my theme solely from the point of view of the pianoforte, and, in order to make a still closer application, to consider its relation to only a single feature in pianoforte playing, viz., the legato touch. The development of this theme might have been based just as logically upon any other fundamental principle involved in the study of music, be it vocal, instrumental or theoretical, as upon the particular one which I have selected, and if my hearers in each of these other branches of instruction will kindly substitute in their minds the varying conditions peculiar to their own line of professional life, we shall have an argument applicable not only to the study of the pianoforte, but also to the organ, violin or voice.

Your attention is therefore invited to the consideration of the condition with regard to the legato touch of foundational teaching and study in pianoforte playing. For convenience we will consider our theme under the following points:

1. The fundamental importance of the legato touch.
2. The existing condition of study with regard to that touch.
3. The causes and a means for betterment.

A friend of ours in Boston, whose name and gifts enable him at one and the same time to be and not to be, either locally or nationally, the Foote of his profession, has furnished me with a very forceful and encouraging introduction to the first point, which I trust he will pardon me for quoting. In the postscript of a letter, evidently having in mind, not his pianoforte brethren in this association, who, by their very presence here give evidence of their lively interest in correct and progressive methods of teaching, but, on the contrary, that great body of teachers, scattered throughout the country, who have not properly prepared themselves for the responsible and difficult profession of teaching, and who, consequently, are indifferent to such trifles as touch, phrasing and expression, he exclaims, almost in exasperation: "I am glad to see that you are going to talk about something that needs to be beaten into peoples' heads with a club."

Let us then consider:

1. The fundamental importance of the legato touch.

The legato touch is the foundation of all pianoforte playing which possesses or promises, in any high degree, artistic worth. It is the germ of artistic performance, without which there can be no bud, no flower, no fruit. Of course it is not to be supposed that the legato touch may be substituted for musical talent, adaptability and application, but it is to be understood, and that too with emphasis, that the advantage to be derived from the possession of either or all of these factors will certainly be lost if in place of the *legato habit* we have the *staccato habit*.

Presupposing, then, that no one will long persevere in pianoforte study without some degree of talent and adaptability, we may confidently assert that the possession or want of a legato habit is to the pianoforte student, after all, that which tips the beam toward success or failure. We know, on the other hand, just as truly, that the student who is forming the staccato habit is surely building, stone upon stone, layer upon layer, a veritable Chinese wall between him and the probability, if not possibility, of his ever learning to play the pianoforte or organ in an artistically effective manner, no matter how great his native talent or how much practice he may bestow upon his instrument. In the staccato habit, which is so prevalent, there is always at the production of each tone a more or less pronounced movement of the entire hand, instead of the smaller bodied, finer nerved fingers, thus, to say nothing against the quality of such tones, involving the additional time necessary to move the larger body; therefore, all the many passages, requiring for their performance the utmost

agility of the individual fingers, become, with the entire hand-moving staccato habit, a physical impossibility.

The story of the thousands of talented pianoforte students whose ambitions and struggles have been wrecked on this reef of ignorance or carelessness is one which you would doubtless shrink from hearing and your essayist certainly from relating.

The legato touch is important, then: First, because in its absence of the physical impossibility of acquiring the necessary rapidity of action to play more than a small portion of pianoforte literature. The legato touch is important secondly, and in a higher sense, because it lies at the foundation of all artistic phrasing. A phrase is a musical idea, and phrasing is the art of defining the boundaries of musical ideas. Phrases, then, are to be more or less detached from each other, and the staccato or detaching touch is the logical means thereto.

Of course the structure of a motive and intelligently applied accents are additional means, but our main dependence for perspicuous phrasing is the staccato touch. Now, if the staccato indicates most clearly the separation of musical ideas, the legato, its antipodal touch, will indicate most clearly the coherence of the tones forming those ideas. How inadequate, then, must that phrasing be which can call to its aid only such contrasts as are possible to the staccato touch alone.

The legato touch is important, thirdly, because it alone makes possible many of the most delightful effects of the pianoforte; the melting resolution of dissonance into consonance; that certain, otherwise, unattainable, full, elastic mellowness and freedom of tone as illustrated, for example, in the *cantabile* of a melody; and again as in a prolonged modulatory nuance, one harmony vanishes into another, with an effect exquisitely suggestive of the wondrous gradations of color revealed in the blending tints of a summer sunset.

To sum up, then, the importance of the legato touch is due:

First, to its physical necessity in most pianoforte literature.

Second, to its office in phrasing.

Third, to its purely musical characteristics.

With profound interest, but with rather depressing anticipations, we proceed now to consider:

2. The existing conditions of study with regard to the legato touch.

In order that I might be able to present this portion of my theme with some degree of force and value, I addressed a circular letter early last winter to many of the representative teachers of the pianoforte and organ, North, South, East and West, asking, in a series of five questions, for their experience and opinions concerning elementary teaching and study in regard to the legato touch.

Later on the musical journals were kind enough to spread my request for information broadcast, thus arousing a widespread interest in the theme and furnishing us a mass of testimony more than sufficient to make, as the miners say, a good "assay ton," upon which to base a reliable estimate of the whole body of teaching and study.

Whatever of value and interest you may discover in this essay is very largely due to the prompt and intelligent replies sent me by these professional friends, and I presume that you will gladly and heartily join me in a vote of thanks for this invaluable assistance.

In the thirty minutes assigned me it will be manifestly impossible to quote from this testimony more than a word or two here and there, nor do I feel at liberty to mention the sources of these questions, except in a few instances where permission has been granted.

The first question asked in that letter was as follows:

Of the pupils coming to you for instruction, who have already studied more or less, is it your experience (as it is mine) that a comparatively small percentage come possessed of the fundamental resource of the pianist—the germ of all artistic performance, viz., a pure legato touch?

Listen to the testimony from Boston as voiced in the answers: "Yes;" "It is my experience;" "almost none have any conception of it whatever;" "yes, it is a rare exception to find one who can play legato with loose fingers;" "of the hundreds of pupils that I have had personally, I never have had one come to me with a correct touch," and similar replies from a score of teachers in that musical city.

Is the experience of Providence similar? Hear the answer: "It is, most emphatically." One brother, noted for his cheerful view of the ills of professional life, answers, with characteristic American brevity and grit, "You bet," adding, however, with a serio-comical squint over the corners of his spectacles, "some come with an intensely legato touch, thus keeping in a five-finger exercise at least three fingers down at once."

Maine, Connecticut and the rest of New England confirm the testimony of Boston and Providence.

What says New York city and Brooklyn? Says one: "Almost without exception I have found the legato touch wanting." "Not 5 per cent.," says another, "have any conception of the legato touch; they guess what it is—do not know." "Yes," says another, "as well as general ignorance about everything theoretical or practical."

From the source whence it was least to be expected, owing to the exceptional quality of its patronage—I refer here to the distinguished teacher, Dr. William Mason—the following testimony was received: "My experience exactly coincides with yours. Hardly a pupil has come to me in all these years of pianoforte teaching who did not require attention as regards legato playing, and the vast majority have caused me much work and worry. I think that we all ought to bring our strongest influence to bear on the point, and to emphasize the transcendent importance of the

earliest and most careful attention to the cultivation of the legato habit." Among the mass of testimony from the large towns of New York State I quote the following: "The great majority know nothing of touch, not knowing staccato from legato. Their touch, or lack of touch, is as it happened to be." Philadelphia says, "Yes, yes; the legato touch is the thing most needed and most seldom found." New Jersey echoes Pennsylvania's "Yes," and we hurry along to Cleveland, Columbus, Oberlin, Cincinnati and other cities and towns in Ohio, only to hear the same reply, varied or intensified by "decidedly yes," "yes, emphatically," or this, which comes from one of the busiest and brightest teachers in Cincinnati, "Perhaps one out of fifty has an idea of a pure legato touch."

Crossing the Northern boundary line into Michigan, we have not only the unanimous testimony to the same deplorable condition of affairs, but, as a coincidence, expressed in exactly the same words, for, with profoundly laconic uniformity, every Michigander replied, "It is."

The difference between a republican and a monarchical form of government seems to make no perceptible difference in the statistics into which we are inquiring, for Canada echoes the doleful affirmative of the United States. Howsoever delightful a paradise it may be for the absconding bank cashier, Canada is evidently not the refuge to which, as our friend Van Cleve would call him, "the poor, persecuted pianoforte pedagogue, patiently pegging the painful notes into the soft rubber heads of unwilling pupils" in the effort to reform a legato touch, might wish to fly to, for the staccato fiend would haunt him even there.

What is the testimony of Illinois and its chief city, Chicago? Listen! "Only a limited number," "Alas! such has been my experience," "It is, most decidedly," "About three-fifths of my pupils have no idea what a system of touch should be." Another remarks, "In the language of the late Deacon Bedott, 'they were all poor critters.'"

The testimony of Wisconsin and Minnesota, of Ohio and Missouri, of Oregon and California, of Kansas and Kentucky, of Tennessee and Virginia, of Georgia and Texas, of Carolina and other States in the South is uniformly and emphatically the same. It seems ungracious, if not venturesome, to say anything about Indiana, right here, too, in its hospitable capital, and I hesitate to present the evidence for fear that I shall be regarded as an ungrateful guest and summarily, if not *staccatorily*, ejected before the end of my paper has been reached; but, as you have seen, I have collated evidence from the principal cities and towns in this country, from Maine to California and from Canada to Texas, and it is all alike, the testimony of Indiana included, viz.: That of the pupils applying to competent teachers for instruction only a small percentage of those already playing more or less, come to them possessed of the fundamental resource of the pianist, a pure legato touch. No teacher, from whom I have heard, appears to be exempt from this crying evil, not even the select few, who, by virtue of their extensive reputation as teachers and concert pianists attract the most talented and ambitious pupils.

In order to arrive at more definite statistics the following question was propounded in my letter of inquiry: "As nearly as you can recall the experience of the past five years, what percentage of pupils already playing somewhat has not required your reforming skill in special attention to the legato touch?"

A minority of the answers to this question were indefinite, and these were expressed generally in such words as: "Only a small percentage," "The percentage is so small as to scarcely bear computation," "Not wishing to make a wild guess, I merely state that all but a very few come to me with this deficiency, and that very often they are persons who have for years played Beethoven, Mendelssohn, Chopin, &c." Another says: "Very seldom receive a pupil who has a good legato touch; am usually obliged to reform and build up;" and another, "I am not accustomed to computing in such a microscopic manner as I should be obliged to in order to present the percentage, but I have had possibly three pupils who were thoroughly prepared for advanced study." Dr. Mason's reply was as follows: "It is difficult for me to give you an exact percentage, but in my experience it is the rarest thing to find a pupil who has a pure, musically legato touch; it is extremely rare to find one who has a mechanically legato touch, for I make a distinction between the two. Throughout my whole career as a teacher of the pianoforte this fault—non-legato playing on the part of pupils—has given me more trouble than I can easily express. It has cost the pupils themselves a great deal of time and money in the effort to correct it." Commenting still further, our correspondent says: "A pure, musically legato touch must be the result of a naturally sensitive and musical ear; or it may be developed by cultivating the habit of listening attentively while practising. An instrument which has not in a high degree the power of tone-prolongation, as also a good musical tone, should in every case be avoided by the pupil."

A merely mechanically legato touch is no more to be desired than is mechanical poetry, and, in order to steer clear of this, the most careful attention should be given to ear-cultivation from the very outset.

Give the beginner an instrument which has a long singing and musical tone, otherwise the ear will become accustomed to a short, "chippy" tone, and subsequent correction will be found exceedingly difficult.

Violin players have no difficulty in securing the legato habit.

The gist of the query which I put to these professional brethren was this: What percentage of pupils come to you having the germ of a correct method of touch? This question, as you will

observe, did not refer to a general method in which "hobbies" might play a somewhat important part, but rather to one particular upon which competent pianists and organists the world over are agreed, viz., the ability to play legato. The majority of my correspondents were able to reduce their experience to a statistical basis, and the average, cast from these figures, presents the startling assertion that only five and a fractional percentage did not require reformation; in other words, that out of every hundred pupils coming to competent teachers for further instruction, about ninety-five have been obliged to begin the herculean and sometimes impossible task of overcoming the staccato habit and forming in its stead the legato.

It has been estimated that there are perhaps 500,000 persons, or one in each 120 of our population, who are studying the pianoforte. We shall be liberal if we grant that 20 per cent., or 100,000 pupils, are studying under carefully trained, conscientious teachers, as that estimate would give 20 pupils each to 5,000 of that kind of teachers. It is probable that a small proportion, perhaps one-fourth of this 20 per cent., or 25,000 pupils, have studied from the beginning with competent teachers, but, as we all know to our sorrow, the great majority of pianoforte pupils begin under inexperienced teachers, "cheap teachers," as they are called. By the time that a competent teacher has completed a reformation, such pupils, or whoever pay the bills, are generally ready to exclaim of the cheap teacher,

Tho' lost to sight, to memory dear!

Supposing, then, that 25,000 have been studying from the beginning with competent teachers, we still have 75,000 who have been obliged to begin again at a point which really antedates the first beginning.

The thought that this great body of young people came to these teachers with worse than no touch, having spent months, perhaps years, in the formation of habits which, before a correct touch can be imparted, must be broken up and utterly demolished, forms anything but a cheerful retrospect or prospect.

Well, having seen 20 per cent., or 100,000 pupils, started along the road to musical Parnassus, what shall be said of the other 80 per cent., the 400,000 who are groping in the mists of ignorance, blissful perhaps, because unconscious, but nevertheless lamentable and depressing? The picture is too gloomy to dwell upon, and I hasten to the deduction from the second division of my theme—namely, that, with respect to the fundamental resource of artistic pianoforte playing (the legato touch), 95 per cent. of the elementary pianoforte study which is being carried forward in this country is worse than useless.

Having considered, *in extenso*, first, the fundamental importance of the legato touch, and, secondly, the existing conditions of study with regard to that touch, let us now proceed to discuss:

3. The causes and a means for betterment.

The second question in my circular letter was as follows:

In your opinion, is this deficiency generally due to any unusual difficulty in acquiring that touch, or to careless or incompetent instruction?

"Incompetent instruction" was the nearly uniform reply. Occasionally it was tempered by "carelessness of pupils," and, in a few instances, it was attributed partly to "physical disabilities" (mistrained nerves and muscles), sometimes resulting from playing by ear before "musical instruction was begun." One writer puts it thus: "Generally, lack of any instruction on this point at all."

Another correspondent adds: "Too few teachers understand the importance of it, and perhaps still fewer understand the need of constant vigilance in regard to it." Another says: "Due to want of grim perseverance in the teacher and then to carelessness of pupils while practising under no supervision." The reply of Mr. William H. Sherwood, whose name I am permitted to mention, is especially worth quoting, as it tallies exactly with suggestions already quoted and doubtless with your own experience. Mr. Sherwood says: "The deficiency is greatly owing to the failure of the teacher to develop the hearing and singing faculties of the pupil." "The legato touch is the song element in music."

It has been the experience of your essayist that it is impossible to secure more than a mechanical legato until the pupil has learned to listen to his own playing with a critical ear.

The merest child, possessed of a moderate amount of musical instinct, can easily learn to discriminate between good and bad tone-quality, and if the Creator has not endowed your pupil with this power of discrimination, you can make up your mind at the very outset that the acquirement of a musically legato touch will be an impossibility.

Better neither waste your time nor tax your nerves.

Begin the cultivation of the ear at the first lesson and never give it a vacation. If the child sings it will be a help toward acquiring a musical touch. If he does not sing, he must either learn to, or, closely observing the singing of others, absorb the singing mind, the mental process of song.

From the very fact that the pianoforte can be played in a crude fashion by a machine and by persons of only mechanical talent, it is a common tendency of teacher and pupil to allow their attention to be given too largely to the mere striking of the proper keys rather than to the enunciation of musical ideas, to the mechanics of playing rather than to the esthetics.

As it is rarely my good fortune to receive a pupil who gives evidence of the habit of self-criticism with regard to tone-quality, and as I have found its cultivation one of the greatest aids to reformation from the staccato habit, it seems to me that special emphasis should be placed upon these suggestions concerning the early and constant development of the hearing faculties.

My third question was as follows:

Is the legato touch, *per se*, a matter requiring the growth of

years, or can it and should it be the first thing acquired by the beginner?

Nearly every reply was uniform. One correspondent puts it thus: "It should be the first thing acquired by the beginner. I think that there is a development and ripening to maturity which results from the growth of years." Another, whose name I am permitted to mention—I refer to Dr. Louis Maas—writes: "As it is the foundation of all technique, requiring, however, years to reach perfection, the beginner should begin by acquiring it." Another says: "As the legato touch underlies and precedes any intelligible phrasing of melody whatever, it should undoubtedly be the first thing to acquire. It can be."

Another replies: "It is essentially a primary and never-ending study."

The reply of another was: "A perfect legato touch (the ideal) is certainly the growth of years, but, in my opinion, it should be sought first, last and all the time, until a good legato is attained."

There seems to be no conflict of opinion in regard to these two questions, the comparative ease and desirability of acquiring the foundations of a legato touch at the very outset.

In order to call attention to the existing conditions of teaching and study a little further along in the development of the pianoforte student, opinions were solicited on the following question:

Does undue haste in the earlier stage of instruction and study, the generally gratified ambition to begin playing somewhat difficult pieces (in which there usually occur chords, octaves, &c.) before the nervous and muscular powers of the hands have been sufficiently developed, tend to prevent the acquirement of a good legato touch?

It would almost seem as though such a question were unnecessary, but a few quotations from a mass of testimony which is practically a unit will convince you that "too difficult music" is one of the chief obstacles to the formation of the legato habit, as well as to healthful progress in any other respect.

One correspondent answers: "Undoubtedly; and there is a young lady here whose fifth fingers are almost deformed from practising difficult pieces in childhood."

Another says: "I have known cases where the forcing of the hands by the use of extended chords, &c., beyond their power, has produced a nervous restlessness that was never overcome and prevented the correct playing of scale passages by persons who formerly had a fair legato touch." Another writes: "By all means. It especially breeds that abomination, the 'tottering wrist,' that most unsympathetic species of touch, which may almost be considered past reforming."

These opinions were from Georgia, Pennsylvania and Indiana, therefore not colored by local, political or sectional prejudices.

Here are two opinions from Ohio—the first from one of the closest thinkers in the profession, the second from the director of a large school of music: "Modernism in chords, skips and octaves, instead of melodies and runs and the craving to excite astonishment, are responsible." "Nearly all of our pupils come here loaded with music too difficult for them to play, and every effort is so labored that all else is sacrificed in the effort to overcome the difficulties."

The director of a New York school of music writes as follows: "It is natural to play stiffly and with poor touch while reading or thinking hard. Strong brain effort induces a hard, 'choppy' touch, especially at first."

Two of the best-known teachers in Boston expressed their opinions in this language: One says, "It does and is the main reason why badly taught pupils do not possess it" (the legato habit). The other says: "Decidedly, perhaps more than anything else." I close the quotations upon this point with the following words, which are well worth remembering: "Undue haste and attempting to play too difficult pieces not only prevent the acquisition of a good legato touch, but tend generally to demoralize the pupil." It is the opinion of your essayist that the forcing process so liberally indulged in during the first two or three years of study is one of the greatest obstacles to true musical progress. The prevailing ambition of teachers, pupils and parents to hastily realize results is always dangerous and often ruinous. The "sheet-music" god is an insatiable monster, and those who sacrifice to it blindly or prematurely will find, when they sift results, only the ashes of a fictitious advancement and a

ruined touch. I am convinced that if the first year or more of instruction were to be wholly oral, the pupil during that time never to play a single note of music from the printed or written page, but to give his exclusive attention to laying the foundations of touch and technique, the average final result would be far superior to that realized under the present practice of employing instruction-books, studies and pieces.

No compromise from this ideal method of instruction should be made by any teacher on a basis lower than the following: Use only orally given exercises, or simple forms which may be represented by figures and easily committed to memory until the pupil can maintain a good position and action without looking at the hands or giving them more than a semi-conscious attention. Not until then should playing from notes be indulged in, nor, during the entire course of study, should the oral exercises ever be omitted. Touch and technique should always be taught orally and all important illustrative supplementary études memorized, so that the attention may be wholly concentrated upon the various movements of the members at work and directed, with the undivided force of the mind, to the results to be obtained from such study.

The points which I have endeavored to establish thus far are as follows: First, that the legato touch is the fundamental resource of the pianist, the germ of all artistic pianoforte playing; secondly, that 95 per cent. of the pianoforte pupils in this country are studying a way which, notwithstanding whatever talent they may possess, or good instruction in other respects they may be receiving, will not and cannot lead to artistic performance; thirdly, that the legato touch should be the first thing acquired by the beginner; fourthly, that its difficulties are not greater than can be surmounted by any intelligent pupil; fifthly, that the cause of the lamentable condition of study with regard to touch is due in a very large majority of cases to incompetent instruction.

Far be it from me to say one word which shall be misconstrued into an unkind charge against the humblest teacher in the land.

I believe that the musical talent is the highest gift of the Creator, and that he who can worthily express a musical thought speaks in a language more exalted than that of orator, sculptor, poet or painter. Holding this view of our divine art and its followers, I have very great faith in the good intentions of every human being who has been endowed with enough of the essence of heavenly concord to become even a moderately good musician. The heaven of musical art, however, is not "paved with good intentions." In music, as in religion, we must build upon a sure foundation, or, to make a closer application, we must, if we ever learn to play the pianoforte artistically, begin and continue on the sure foundation of a legato habit.

There is no alternative. This is no "new idea," as has been frequently suggested to me, and doubtless to you, by badly taught pupils.

In practice it dated from the days of Sebastian Bach, and in principle from that first day when "the morning stars sang together and all the sons of God shouted for joy." But, however exalted our theories or kindly our regard, the stubborn fact of defective pianoforte study confronts us, and incompetent instruction stands arraigned as the cause. This, then, is the hydra-headed adversary of true musical progress; this is the insidious element which waterlogs the efforts of talent, industry and perseverance; this is the anchor which drags, though every sail were filled with the power of heavenly flight and every mast groaned with ambition's relentless strain; this is the Goliath which stalks in the Valley of Elah, boasting of his power to teach the modern Davids the art of touch and technique, but in reality needing to be taught, I had almost said, of the ancient David's stone and sling.

In the contest before us, involuntary though it be, there is arrayed:

The competent teacher versus the incompetent.

The descendants of David versus the Philistines.

Which think you will prevail, knowledge or ignorance? Competency or incompetency?

What policy shall be followed in this contest? Shall it be a policy of antagonism or of encouragement? Does the Goliath of incompetency wage warfare against the David of competency from motives of malice or antipathy? Can anyone prefer the armor of ignorance to the staff of knowledge? Certainly not.

The policy to be pursued in such a bloodless contest, then, is one of remonstrance against false instruction and the dissemination of the true, a policy of enlightenment as to correct methods and of encouragement in their adoption and practice.

This being the policy, it will be proper to inquire if the present conditions for the propagation of correct and advanced methods are the best that can be devised. Can the competent teacher, located here and there in this extensive domain and working along in a necessarily limited sphere, expect to successfully cope, single-handed, against such overwhelming odds? Does not the old and

favorite aphorism, "in union there is strength," apply in this warfare as in every other? Does not the competent teacher need an ally, a David, who shall hurl the crystal pebble of knowledge squarely into the forehead of this Goliath of ignorance? Shall we not unite our voices in the proclamation of truth? Can we not, through an organization, more speedily and forcefully propagate our ideas of correct methods, and more quickly secure conformity to the high standard of attainment which we all desire to prevail? Can we not, through an organization, concentrate attention to and continually emphasize the importance of all cardinal principles in musical instruction with far greater power and dissemination than would be possible independent of such organization?

Is not the establishment of a high, uniform standard a desirable and most necessary improvement upon the prevalent haphazard chaotic ideas of the preparation necessary for the profession of music? Is not the present deplorable condition of musical instruction in every branch due very largely and principally to the lack of a prevailing standard? Is not the humble position of the musical among the learned professions (indeed, by many it is scarcely rated as "learned") due to the very fact that, having had hitherto no standard, any half-educated, half-matured person could assume the airs of a master without seriously troubling himself about the master's brains or skill? With a standard which in due time shall have become known to the musical profession and to the public at large as requiring a preparation equal to or surpassing that of any of the learned professions, will not the self-respect of the musician rise to its proper level and the esteem of the public be justly claimed and cheerfully awarded?

Whatever your relation to the organization which to-day I have the honor to represent, whether you are a member or not, zealous for its welfare or indifferent concerning it, or even an opponent, if there can be such an inconsistent individual, are you not vitally interested in the establishment, maintenance and steady elevation of such a standard?

Are not the conservatories and schools of music just as vitally concerned as the private teacher? Will they not be strengthened and fortified in their desire to establish and maintain a higher and still higher standard of graduation from year to year because of the establishment of a general standard, and could not the schools, without compromise of their independence or individuality, amicably and, for the cause of musical art, profitably unite upon this general standard, which is, or promises to be, the product of the national mind, the concurrent thought and experience of the best musicians inside as well as outside of the schools of music?

Will not the maintenance of such a standard, and the encouragement to attain to it which may be exerted by an organization, serve as a stimulus to those already on the stage of action to do better work, and especially to the coming generation, those who are contemplating a professional career, causing them to prepare themselves with greater breadth and thoroughness than has heretofore been customary?

Will not the effort to prepare for a test examination according to this elevated standard strengthen everyone who makes an honest trial, whether he be successful or unsuccessful? Will not the successful issue of such a trial, under conditions exempt from the possible charge of partiality or collusion, constitute a cause for commendable pride, not only to the candidate himself, but also to the teacher who has conducted his studies up to the crucial stage?

Per contra, will not an unsuccessful attempt prove, in most cases, a salutary incentive to renewed and better considered efforts?

Will not an organization, existing for the express purpose of testing merits and of granting certificates of competency to such as can prove that they have attained to the required standard of knowledge and skill, be a means of protection and relief to every reputable teacher in the country from the annoyance and mischief wrought by "recommendations," which, as we all know, are extracted on all sorts of pleas, and not infrequently exist only in the imaginations of those who desire to profit by them? Will not a teacher who deserves patronage prefer the indorsement of an organization which is bestowed on account of merit to that of a possibly partial or charitably disposed individual, and will it not be a much easier matter to decline giving letters of recommendation while such an organization exists?

With the establishment of an elevated standard of attainment and the wide dissemination, through organized effort, of correct methods of instruction and performance, is it not probable that we shall witness in the near future the amelioration and practical evanishment of the present deplorable condition of elementary study, not only with regard to the legato touch, but in every other particular affecting foundational instruction, instrumental and vocal?

Shall we not, therefore, each in his and her own sphere, determine to do, in the thousand avenues of opportunity open to us, that which shall contribute to the speedy success of this movement?

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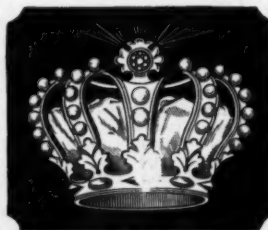
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NEW YORK, WEDNESDAY, JULY 13 1887.

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JOHN E. HALL, WESTERN REPRESENTATIVE.

ALL the malodorous and brainless rot published in the Chicago *Mendicator* against THE MUSICAL COURIER or our Mr. Blumenberg has not been noticed by us during a long period of time. We have been too busy to bother about the *Mendicator's* intellectual weakly effervescence, but are called upon in this instance to give a lesson to the ignoramus who calls himself a music-trade editor and proves black on white that he knows nothing about the subject. In reference to a delicious literary effusion in the *Mendicator*, permit us to state that Messrs. Decker Brothers make their own actions; every part of the action at that. See you later.

COMMISSIONS.

WHERE is the limit to the demands for commissions claimed by teachers, dealers and others who say that they have influenced the sale of pianos? This question is one of daily consideration among the piano and organ firms all over this broad land, and is gradually approaching a crisis which requires serious attention and prompt action on account of the incursions made upon the legitimate dealer by the commission fiends, as they should be termed. Cases have recently come under our observation which represent characteristics of the commission fiend that are bound to force such piano firms as have undergone the experiences to which we allude into a position which will result in the establishment of definite rules and principles in regard to the subject.

Claims of all kinds are made by persons who had as little direct or even indirect influence upon purchasers as the Grand Duchess of Gerolstein had upon the Revolutionary War. Let us instance. Not long since a party called at a wareroom to put in his claim, a commission on an expected sale to a lady who was to call. The proprietor quietly led the party to the front door and took him to the edge of the sidewalk where a packed piano stood, the case marked ready for shipment. "You see," said he, "that I have already sold a piano to the lady; it was paid for some time ago." Notwithstanding this the commission fiend demanded a commission and persisted that he had induced the lady to purchase from that house. It is probable that the commission fiend gave notice to every house that the lady would call.

That is the *modus operandi*. The commission fiend notifies every house that such and such a party will call and that he has arranged it all, &c.

No person should receive a commission on a piano sale unless that person has brought the purchaser to the warerooms at the time of sale or sent a letter of introduction in case that personal attendance were impossible.

THE CONOVER PIANO.

WE publish to-day several interesting illustrations, the subject of which is the Conover upright piano, manufactured by Messrs. Conover Brothers, whose new factory at the corner of Fourteenth-st. and Ninth-ave. is overcrowded with work and workmen. All that we desire to say, in addition to the statements which appear in the special pages devoted to the product of Messrs. Conover Brothers, can be reduced to a few definite expressions of opinion, for we have for years past paid unusual attention to this piano, the merits of which attracted and interested us.

Conover Brothers have been engaged for years in adding valuable improvements of their own, patented by them, to their pianos. These improvements must be divided into two groups, the first of which apply to the tonal development of the instrument and the second to the touch. In both directions they have been successful, and to a degree which is highly complimentary to their knowledge and judgment of the art of piano making. They have developed the tone of the Conover up-rights to a surprising extent, and beauty and wealth of tone can be drawn from these instruments that surprise the cognoscenti and delight the artist. There is also a distinct individuality in the tone of the piano which distinguishes it at once from any other piano we have ever played or heard.

The action is also singularly effective and responsive to the touch, approaching the ideal of an upright piano action. As a matter of course, all the fundamental principles of the construction of a high-grade piano are embodied in the Conover upright, and we desire only to call attention to the improvements above referred to, which we, without hesitation, pronounce as a definite advance in piano building in this country.

Fort Wayne Organ Company.

ON our way to the great convention of the Music Teachers' National Association, which was held during the past week at Indianapolis, we left the limited vestibule train of the Pennsylvania Railroad at Fort Wayne, Ind., and spent a day at the works of the Fort Wayne Organ Company.

This was the first visit we paid this important manufacturing firm, and we are pleased to state that the impression made upon us by the extent of the factory, the system of manufacturing and the character of the work produced, has induced us to devote some space in THE MUSICAL COURIER to the Fort Wayne enterprise.

The factory, next to which is an extensive lumber yard containing an enormous stock of lumber of all kinds used in organ building, contains an unusually large number of the very latest and improved wood-working machines, by means of which the work is facilitated and a large number of organs are annually produced. Under the system adopted at the Fort Wayne Organ Company's factory large quantities of the various parts are made at one time and put into stock, subject to the requirements of the factory, and a close supervision is maintained, by means of which the company can at any moment tell just how many organs of any style can be made and shipped within any given period of time.

The character of the product is also governed to some extent by this supervision, and adding to this selection of the best material, trained workmen, under the guidance of experts, and a thorough knowledge of the article, together with judgment of the demands of the times, we reach the cause of the success of the Packard organ, the product of the Fort Wayne Organ Company.

To the present styles made by the company two new and beautifully designed organs will soon be added, which will increase the variety of organ designs offered by this firm to the trade. That the past designs, and, in fact, the thousands of organs made and sold by this company, must have pleased purchasers and given to agents unequivocal satisfaction, is shown when we state that some of the very first and prominent dealers East and West, who have been agents of the Fort Wayne Organ Company for years, are at this hour the staunchest supporters of the company and figure in the first rank in the number of instruments ordered by them.

Special attention should be called to the great double-bank pedal organ made by the Fort Wayne Organ Company for some time now, and which is rapidly concentrating attention upon itself wherever played or exhibited. The construction of this instrument is based upon simple rules of organ mechanism which performs the same duties that the complicated mechanism performs, only with more dispatch and with better effect and with the additional facility of making all parts of the instrument accessible to the player or investigator.

The action is also constructed with the purpose in view to make the touch easy and pliant and at the same time particularly

responsive and articulate. The key-board and stops, as well as the foot pedals and mechanical pedals, are built of the same dimensions as those of the large pipe-organ, and a student who practises on one of these Packard double-bank organs will find that his technical studies will be as readily advanced as if he were practising on a large pipe-organ.

The stops and combinations are innumerable and give a variety of tone-color and tone-effects seldom met with in a reed instrument, and as to the tone itself, we will state that it is remarkably pipe-like, of excellent and true quality, the reeds being carefully voiced with musical perception, the result of which is wealth of tone and, in the 16-foot stops, greater volume and power, combined with exceptional carrying capacity.

The instrument is a great card for the Fort Wayne Organ Company, which, in placing it on the market and before the musical world, has credited itself with the production of an instrument that will increase the reputation of the company the world over.

Mr. Wm. Steinway's Opinion.

THE *Epoch* recently published the opinions of prominent men on the Saturday half-holiday. Mr. William Steinway's views were solicited and we herewith reproduce them.

It should be remembered, at the outset, that the half-holiday bill is permissive, and not compulsory, in its character. I do not think that the custom of closing at midday on Saturday will be generally adopted. If the custom should prevail generally in this State it would put manufacturers in unfavorable competition with those of other States, and result in great disaster to New York business men. During the hot months of July and August it would be well to have the half-holiday, but it is impracticable to have it throughout the whole year.

While I am in favor of giving workmen all the recreation possible, I think that such a radical innovation as the half-holiday should be brought about gradually, and that the custom ought to be made uniform throughout the country.

During the time that the half-holiday has been in operation I see that it has seriously disarranged business. Saturday has always been one of the busiest days of the week, especially in the making of collections and getting ready for pay-day. Now, all this kind of work is done in a hurry on Saturday morning and half the time it is not properly done. Hundreds of teachers and musicians come to our offices on Saturday between 12 and 1 o'clock to get checks cashed that they could not get cashed elsewhere. If the banks were kept open two hours later it would very much relieve this pressure.

If the law were made mandatory it would put the American industries at a greater disadvantage than they are at present, for now we are paying large wages and working short hours. In piano manufacturing the wages are three times higher than those paid in Europe, while the European piano maker works twelve hours a day regularly. In this country the piano maker works ten hours a day and has shorter hours on Saturday. It cannot be denied, of course, that the work-time of Saturday should be shorter by one or two hours than that of any other day in the week, as it gives working people an opportunity to make their purchases at leisure and at convenient hours of the day.

I think that the half-holiday will disarrange trade for a considerable time, one reason being that in all our other States and throughout Europe the existence of this new law is not known. In the course of our own business we receive the mail for hundreds of artists and teachers, also telegrams and cable dispatches from all parts of the world. We are, therefore, obliged to keep partially open until 6 o'clock on Saturday and have in the office one clerk, a messenger and a salesman. The custom is at present a serious drawback to New York business men doing a large business in other States and in Europe, where the half-holiday does not prevail. Possibly in time, when the change becomes known, this trouble may be modified.

In our own factories we used to work until 6 o'clock on Saturday afternoon, but since May we have worked until 5. As four-fifths of our men are paid by the piece, they have the privilege of stopping at noon if they choose. If they do stop it is, of course, to their own disadvantage, lessening their wages by so much. Thus far not 10 per cent. of our employes have availed themselves of the half-holiday. In this business most of the employes are not only paid by the piece, but the wages paid to skilled workmen are very high and satisfactory to them. Yet I have no doubt that if the half-holiday were to be made compulsory instead of permissive, manufacturers would have to protect themselves by paying their men by the hour rather than by the day.

As to the effect of the half-holiday on the habits and morals of working-men, I would say that among employes there is a large proportion of extremely well-disposed men of saving disposition. There is, likewise, a large number who live from hand to mouth, who would spend more money than they could afford during the free half-Saturday.

Employes will not do any more or better work on account of the Saturday rest. Men in our business are not compelled to work as hard as they did in the past. Nearly all the hard work in piano making which was formerly done by hand and which impaired the health of employes is now done by machinery, and the Sunday intervening has thus far proved sufficient for rest and recreation.

European workmen are, as a class, not as intelligent as our skilled American and naturalized artisans. Neither are European workmen fed and clothed as well or housed as comfortably as American employes. Still, I must admit that the native American or naturalized workman accomplishes more than his European brother during working hours. This is due to his superior intelligence and better tools and machinery.

The American employer, on the other hand, works longer hours and far harder than the European employer, the business excitement and keen competition here being much severer and the rate of interest at which money can be borrowed being much higher here than in Europe.

In considering whether there is a real need for a full half-holiday we should remember how the condition of the American workman has steadily improved within the last thirty-five or forty years. In 1850, when I began to serve my apprenticeship as a piano maker, the reprehensible "truck system" was in vogue. The man who earned ten dollars or twelve dollars a week in our trade would receive five dollars in cash and the balance in orders for groceries, clothing, shoes, &c., or he would have to let the money due remain in the hands of the "boss," who constituted himself a savings-bank for his "help," with the difference that he paid no interest, and generally did not pay principal on demand. In some cases he would fail and his workmen lose their money. In those times ten hours a day constituted a day's work, and we worked full time every day in the week. To-day wages have doubled and there is not a single pianoforte manufacturer in the United States that does not close one or two hours earlier on Saturday than on other days. Labor-saving machines have been introduced, not only in our trade, but in all other wood-working trades.

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GRAND, SQUARE and UPRIGHT.

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70,000
NOW IN USE.

CONOVER BROS.,

400 & 402 West 14th St.,

NEW YORK.

WHAT GOOD JUDGES SAY OF THE CONOVER PIANOS.

Captivating to the Eye!

Fascinating to the Touch!!

Charming to the Ear!!!

THE VERDICT!

MESSRS. CONOVER BROS.

Gentlemen—I have examined your Upright Pianos and take pleasure in saying that I was much pleased with them. The scale is very even, and the tone, in addition to its great sonority, is of the most exquisite musical quality. I was much pleased with the action, which seems to possess all the requirements made upon it by the most exacting technique.

JULIA RIVE-KING.

MESSRS. CONOVER BROS.

Gentlemen—It affords me great pleasure to add my testimony to the merits of the Conover Bros. Patent Upright Piano. The tone is full and pure, with remarkable singing qualities; the action is prompt and elastic. I would recommend it to purchasers desiring a first-class piano.

LILLIAN NORDICA,

Prima Donna of Her Majesty's Italian Opera.

"In outward appearance the Upright of the Conover Bros. (New York and Kansas City) is elegant, and its arrangement of desk and lamp bracket—both of which can be drawn out or concealed—decidedly novel and useful. In vitality of tone, which a sustained finger-touch prolongs with remarkable intensity, the Conover Upright is very hard to excel. This prolongation, so earnestly sought by both maker and purchaser, extends into the high treble, where it is rarely found, and there is, at the same time, a sympathetic quality in the tone which charms the ear untiringly. The action is supporting and helpful to the player—so elastic and light that fatigue is deferred to an unusual degree. The key repetition, so difficult to obtain in an Upright, is rapid and reliable, and the attack of tone never harsh. There is no questioning the fact that the Conover Piano has hosts of admirers and is making very many staunch friends. In our opinion it is a very lovely piano—one that captivates."

ROBERT GOLDBECK.

HARTFORD, Conn.

MESSRS. CONOVER BROS.

Dear Sirs—The Pianos I have had of your manufacture have proved valuable instruments. They have stood in tune longer, and the action has given me better satisfaction than any other instruments I have ever used.

Yours truly,

GEO. W. STEELE

MESSRS. CONOVER BROS.

Dear Sirs—Allow me to compliment you on the Upright Piano of your own make which, though I tested its qualities in comparison with a fine — New Upright Grand, proved itself not only equal to the last named famous make, but in many respects superior. *Your Scale is unprecedented for equality, and the tone produced is powerful and refined.* In no European or American Upright Piano have I met an action so charming to an artist. Bespeaking a world-wide reputation for your Pianos, which they deserve, and wishing you a well-merited success, I have the honor to remain,

Yours truly,

ANTON STRELEZKI.

MESSRS. CONOVER BROS., New York.

Dear Sirs—After a careful investigation of the merits of your pianos, I take pleasure in endorsing the testimonials of my friend, Robert Goldbeck.

GEORGE W. MORGAN.

AMHERST, Mass.

I have praised and extolled the new Conover Upright Piano, both East and West, to give it the credit it so highly deserves. I know of no upright pianos which seem superior.

REV. W. R. SCARRETT.

KANSAS CITY, Mo.

MESSRS. CONOVER BROS.

Gentlemen—The Pianos which you manufacture have, in a very short time, established for themselves an enviable reputation, on account of their many excellent qualities and patented improvements. They present a fine appearance, are strong and well made. The action, for which you claim so much, is excellent, and the tone is full, round, brilliant and of good singing quality. It is a pleasure to bear witness to these facts and commend your pianos.

FRANK P. FISKE,
A. P. SCHEURMAN.
G. MOROSINI.

TOPEKA, Kan.

MESSRS. CONOVER BROS.

Gentlemen—Replying to your inquiries of recent date, it affords me pleasure to heartily approve your method of constructing the Upright Pianoforte. It having been my lot to tune many of them at different times since you commenced their manufacture, and having quite a number in charge at the present, can truthfully say that their power of standing in tune is wonderful. Those among my patrons who are using the Conover Upright Pianos, without an exception known to me, are highly pleased with them in every respect. Basing my judgment on an experience in this State of more than sixteen years' tuning and repairing pianos with every conceivable defect, I would say that yours are strictly first class in all which tends to make a good piano, and I cordially endorse them as peculiarly excellent in power and sweetness of tone, firmness and delicacy of touch, and beauty of finish.

I am, very truly yours,

J. L. SHELDON.

AUSTIN, Tex.

Your piano has a fine singing quality, extending to the high treble, which I have never seen surpassed in any piano, and a good volume. I am captivated with the touch, for it is just perfection. After tuning and testing it carefully in every way, I pronounce it excellent in all respects.

Very truly yours,

ADOLPH PFERDNER, Tuner.

KANSAS CITY, Mo.

After tuning many of the Conover Bros. Upright Pianos, I find they stand in tune first-rate, and are in all respects durable first-class pianos.

W. T. WAITE, Tuner.

The scale of the Conover Bros. Upright Piano is a model of excellence, admitting of as clear and perfect tuning as any made. The tone is full and excellent, the touch light, the workmanship of the highest grade, and they stand in tune remarkably well.

C. P. WAITE, Tuner.

DANVILLE, N. Y.

L. V. HALL.

Dear Sir—The Conover Bros. Upright Pianos, which I have frequently used in your Music Room, I find are in all respects first-class. The tone is superior and the action pleases me, for it responds promptly to a good technique, which is of the greatest value to piano players. It is pleasant to commend pianos of such merit.

Yours truly,

GUSTAVE KREBS.

"I very gladly bear witness to the stability of the claims promulgated by the Messrs. Conover Bros. I have had opportunity to investigate these claims; have submitted their new action to crucial tests; have tried all sorts of *tremolo* and rapid reiteration of tones upon it, and find that it excels any Upright action that I have heretofore played upon. My professional brethren will readily understand me when I say that a certain kind of favoring or humoring accorded to the Upright action I found unnecessary in using the Conover action. While it would not be reasonable to expect from any Upright action exactly the same kind of key resistance, owing to the difference in construction, yet the Conover action responds to the touch with the sympathy and fluency of a repeating Grand action. I have been much interested in examining this new improvement, and record my satisfaction without fear, or compulsion or undue influence."

E. M. BOWMAN.

MESSRS. CONOVER BROS.

Gentlemen—Allow me to express to you the pleasure given me by a half hour spent with one of your pianos. It is refreshing to find an Upright with action so prompt and so responsive to the finger in all kinds of touch, and with tone so crisp and of such singing quality, and this extending to the highest notes of the treble.

As a special excellence of your instrument I noticed that the difference in quality of tone of the wound and unwound strings was well-nigh obliterated, thus making an even scale.

The convenient music-rack and lamp-bracket are also deserving of commendation. In design and workmanship they are excellent.

Yours very truly,

S. N. PENFIELD.

MESSRS. CONOVER BROS.

Dear Sirs—Your new style of Upright Pianos, containing your most ingenious patented improvements, are excellent instruments. The workmanship is fine, the touch light and flexible, tone grand and majestic and the case artistic.

EMIL SEIFERT.

SYRACUSE UNIVERSITY, SYRACUSE, N. Y.

MESSRS. CONOVER BROS.

Gentlemen—Please except my thanks for the Conover Bros. Cabinet Grand, so kindly furnished me during my stay in your city. I cannot but express my admiration for your instruments, which are so rapidly taking rank with the best makers. For richness, purity and power of tone, as well as for elasticity of touch and evenness of scale, they are difficult to excel. The Automatic Music-Desk and Lamp-Bracket are improvements that every musician who has used an upright piano will appreciate. Wishing you all the success you deserve in your endeavors for the advancement of musical art, I am,

Yours truly,

GEO. A. PARKER.

Are the CONOVER Pianos

DURABLE?

A TEST of upward of six hundred days, at twelve hours' use each day, equivalent to twelve years in the Home, increases their popularity in one of the largest and best conducted Female Schools in America.

COLLEGE OF THE SISTERS OF BETHANY,
TOPEKA, Kan., July 29th, 1885.

CONOVER BROS., Kansas City, Mo.

Gentlemen—In reply to yours of July 25th, I have to say that the pianos manufactured by Conover Bros. are giving excellent satisfaction in our school. Their wearing qualities seem to be all to be desired. They stand well in tune, are of easy action, and their musical qualities, as well as their mechanical construction, are all that we could require. They have had with us about twelve hours' use each day, thus giving them a thorough test.

Yours truly,

T. C. VAIL.

[The following letter is a reply to the inquiry of a recent purchaser.]

COLLEGE OF THE SISTERS OF BETHANY,
TOPEKA, Kan., May 23d, 1887.

MR. J. P. KEEFER, Chambersburg, Pa.

Dear Sir—Yours of May 18th received. My opinion of the Conover Pianos has not changed since I wrote the recommendation you mention; I have within two weeks bought two new ones, and have now ten of them in use. We have fourteen other pianos, but none of them gives as good satisfaction as the Conover.

Yours truly,

T. C. VAIL.

CONOVER BROS.,

Nos. 400 and 402 West Fourteenth Street, New York.



—C. D. Pease spent last week on his farm in Massachusetts.
 —Mr. Emil Gabler returned from a business trip to Washington on Thursday.
 —Mr. Stephen Brambach, the superintendent of the Estey piano factory, returned from his trip to California looking hearty.
 —Theodore Avery, dealer in pianos, at Titusville, Pa., has confessed judgment. In January he claimed a capital of \$11,500.
 —Mr. Essbach, of the Boston Musical Instrument Manufacturing Company, left for Europe on the Werra last Saturday week.

—Mr. S. Nordheimer, of Toronto, who spent a few days in this city recently, has his mind stored with many interesting reminiscences of the piano and organ trade of this country.

—The entire contents of the factory of Bein Brothers & Co., consisting of a boiler, engine, elevator, wood-working machinery, veneers, hardwood, mantel lumber, piano parts, organs, &c., were sold at the assignee's auction sale, at 261 and 263 Market-st., Newark, N. J., Monday, at 10 o'clock A. M.

—Mr. Albert Weber returned last week from his visit to Europe. Mr. Weber's trip was a very successful one in every way. Our special London correspondent told of the success which the Weber piano made at the exposition, and we learn from Mr. Weber that he could not have asked for a more satisfactory visit.

—A complimentary dinner was tendered Mr. Geo. H. Chickering last week, in Boston, by the clerks and heads of the various departments of the Chickering piano works. The clerks, being desirous of giving Mr. Chickering a cordial greeting on his return from Europe, gave a dinner and reception in honor of the occasion.

—Mr. H. L. Benham, lately with Smith & Nixon, will hereafter be found at the piano warerooms of D. S. Johnston & Co., 56 West Fourth-st., Cincinnati. He is a most genial and accomplished gentleman, well known in musical circles, and D. S. Johnston & Co. are to be congratulated in obtaining the services of such a man in their retail department.

That's So.

THE *Pittsburgh Press* says: "With the close of the music season comes a decided falling off in the business of music dealers. A few instruments are sold but their number is very limited, and a cessation of study brings a decided decrease in the demand for instruments requiring an instructor. Music, too, both vocal and instrumental, is laid carefully away until the opening of another season. During the summer months there is but little demand for music unless it be for a few new and popular airs, for which there is always a fair demand. But while there is a decrease in the sale of music and musical instruments, it is a picnic season for the dealer in 'mouth-organs.' Every small boy has one, and 'mouth-organ concerts' are heard in every part of the city. There is considerable music in them, too, when the player knows how to handle his instrument. One of the local dealers stated yesterday that more of these instruments were sold during the three summer months than in all the rest of the year."

Tables of Importance.

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.

Month ending May 31, 1887.....	\$140,915
May 31, 1886.....	121,793
Eleven months ending May 31, 1887.....	1,428,370
" " " May 31, 1886.....	1,320,663

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHER AND PARTS THEREOF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending May 31, 1887.....	496	\$28,090	72	\$21,238	\$12,773	\$61,091
Month ending May 31, 1886.....	576	34,214	74	22,457	7,621	64,292
Eleven months ending May 31, 1887.....	6,767	433,309	915	242,599	101,826	783,734
Eleven months ending May 31, 1886.....	7,709	470,359	702	211,764	118,944	801,067

A RARE ARTISTIC TREAT.—Omaha Girl: "Is this Miss Highnote you rave about so much a new prima adonna?" New York Girl—"Yes, and all New York is just crazy over her."

"You have heard her many times, I suppose?"
 "Only once; her repertoire is not large yet, but it is sublime. Why, the night I heard her she sang in *moiré*, the front embroidered with pearls and gold, the design being of rows of pines; the bodice was cut square, and she wore natural lilies-of-the-valley pinned with diamonds. Oh, it was lovely!"—*Omaha World*.

California's Singing Cat.

MOST everyone at some time or other has observed the peculiar purr of a cat. R. W. Scott, of Bishop's Creek, is the proud possessor of a cat that is an artist in this respect, as it more than purrs—it sings. This may appear too strange for belief, but in the face of the fact that several of our most prominent citizens, and all gentlemen of undoubted veracity, vouch for the truthfulness of the story, it must be believed. Mr. Scott has in his establishment a very fine music-box, and the cat has been noticed listening to its strains for hours at a time. One evening recently the feline prima donna poured forth in a rich and clear contralto the melody of the "Grand Duchess." To say that her owner was astonished would be putting it mildly. He immediately called in several of his neighbors to listen to the wonder, but it was love's labor lost, for the music had stopped. A few evenings later she again poured forth her liquid notes, this time rendering in fine style "Listen to the Mocking Bird." Several gentlemen fortunately were present, and listened with surprise and delight to perhaps the greatest wonder of the age. Many times during the past week the song-cat has tuned herself to the sweetest melody, and each time to the delight of interested hearers. Her owner is justly proud of her, and, of course, values her highly. He is endeavoring to train her to sing whatever he desires, and if successful will probably visit the principal places of the Coast.—*Inyo Register*.

Jones—You haven't taken a vacation this summer.
 Smith—Yes I have, my boy. I've had six weeks' rest.
 J.—I can't see how you have. You haven't been out of town.
 S.—No, but the girl who plays on the piano opposite to my house has been away on a six weeks' vacation.
 J.—Oh!
 S.—Yes. And she came home last night. I heard her at it this morning.
 J.—So your vacation is ended?
 S.—Not at all. I'm going away for six weeks. That gives me twelve weeks of rest for this year. Sort of doubling up, as it were.

Hostess: "Are you a musician, Mr. Jones?" Jones (who is dying to give an exhibition of his ability): "Well—yes, I think I may lay claim to some knowledge of music." Hostess: "I am delighted to know it. My daughter is about to play, and I should be very glad if you would kindly turn the music for her."

A young artist who lives in a boarding-house wants to know how he can learn to play the violin without disturbing the other boarders. Soap your bow, young man, soap your bow, and bathe the strings twice a day in sweet oil. Then you can sit up all night and play overtures, and nobody will mind it.

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Orchestral, Upright and Square Grand

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 MAGNIFICENT IN TOUCH,
 BEAUTIFUL IN FINISH.

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ONE GRADE ONLY.455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET
—NEW YORK—**WHEELOCK PIANOS**

MANUFACTORY:

763 to 785 East 149th Street, New York.

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25 EAST 14th STREET, NEW YORK.

143 WABASH AVENUE, CHICAGO.

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PIANOFORTE STRINGS,

114 East 14th St., New York.

JACOB DOLL,
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DEALER IN MUSIC WIRE,
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IN EVERY RESPECT,

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HALLET & DAVIS CO.'S PIANOS.GRAND, SQUARE and UPRIGHT,
Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Saro,
Abt, Paulus, Titz, Heilbron and Germany's
Greatest Masters.WAREHOUSES: 267 Tremont Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.**UNION CENTRAL**
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LOWEST DEATH RATE!
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Supt. Eastern Department.**NEWBY & EVANS'**

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PIANOS—UNEXCELLED IN—
Beauty of Tone,
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—NEW YORK.—

BRANCH: Weber Music Hall, Wabash Ave., cor. Jackson St., Chicago.

MANUFACTORIES:

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147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,

—NEW YORK.—

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Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. D^e LA COVA,
Mr. CHAS. D^e JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to put up inferior and unreliable guitars.

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Keys, Action, Wires, Knobs, etc.

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PIANOFORTES.

These Instruments have been before the public for
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have attained as

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALLED in Tone,
Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

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AWARDED THE HIGHEST GOLD MEDAL AT THE
NEW ORLEANS EXPOSITION.



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of TONE, which is REMARKABLY fine, by its
POWER and BRILLIANCY the SINGING qualities
of the instrument, the TOUCH even throughout, the
CONSTRUCTION, EXCELLENCE of DESIGN, and
PERFECTION of WORKMANSHIP."

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All our instruments contain the full iron frame with
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age; any radical changes in the climate, heat or
dampness cannot affect the standing in tune of our
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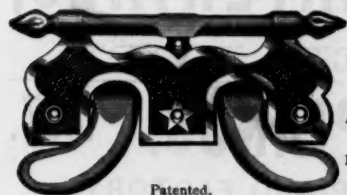
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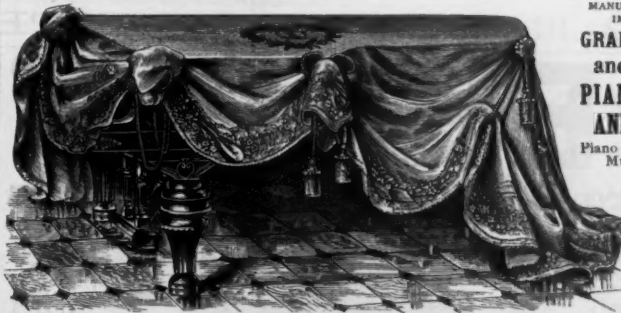
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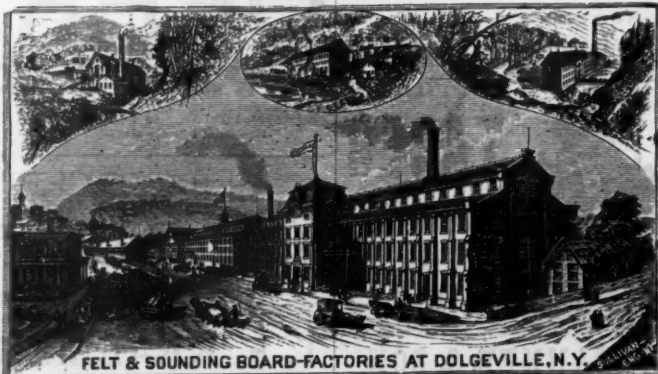


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